



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# INSTRUMENTAL MUSIC DEPARTMENT

## ORCHESTRA-BAND DATA

Furnished by Supervisors Doing Notable Work in Orchestra-Band Subjects and Compiled by

Mrs. J. Abbie Clarke Hogan, Junction City, Kansas.

We have in the United States today thousands of school orchestras, some of them of superior excellence, with a membership as high as 70 in a number of instances.

America at present is spending annually between \$800,000,000 and \$900,000,000 on music, musical education and musical industries—an increase of fifty per cent in seven years, in spite of the war. This sum exceeds that spent by all Europe for the same purpose, Mr. John C. Freund, editor of "Musical America," tells me over his signature.

There are approximately 25,000 motion picture houses in the country employing from a single piano to symphony orchestras of from 30 to 70 members, with fine pipe organs in connection. In addition, there are some thousands of theatre orchestras composed of from three to 30 members.

A surprisingly large percentage of the members of our Symphony Orchestras—the New York, Philadelphia, Chicago, Detroit, Boston, St. Louis, Cincinnati, Minneapolis, St. Paul, etc.—are of foreign birth and training—are from countries where *Higher Standards of Technical Requirements are Demanded*. The salaries of these players last year, in many instances, ranged from a minimum wage of \$53 and \$86 weekly upwards, while the solo or first chair players received even higher salaries, said to be several hundred dollars weekly in some instances.

Added to this nation-wide demand for musicians, there is an equally strong demand on the part of parents and pupils for a higher musical train-

ing not covered by the old established courses.

What are our public schools doing about it? Are our educators rising to the occasion and allowing credit for Orchestra-Band work as they have done in other lines of vocational training? Or is the prospective musician forced to leave school with insufficient credits, if he is to spend sufficient time on his musical practice to perfect himself on his chosen instrument in order to compete with the higher standards of technical requirements of the schools of Europe?

To get some authoritative data regarding their work, I sent out questionnaires to a list of schools doing outstanding work with Orchestras and Bands. This list was furnished me by an eastern publisher. A flood of wonderfully helpful letters was received in answer to those questionnaires.

They contained so much valuable information that it is regretted there is not room to publish it all. However, upon the request of numerous supervisors, as much data as space permits is given below for the benefit of the field at large.

From the replies I gleaned these general facts:

(1) *Full credit* is allowed for orchestra-band work in Junior and Senior High Schools in many instances; also for outside private lessons if taken under an accredited teacher. The vocational aspect of applied music is recognized by many; in some schools, orchestra-band study being recognized as a solid subject.

(2) The salaries paid supervisors are generally from \$1,900 to \$3,200.

Some supervisors also conduct municipal bands and orchestras. The larger cities spend as much as \$10,500 on music, musical instruments and musical instruction yearly.

(3) The number of pupils enrolled in orchestra-band work ranges from 20 to 210 in the smaller towns and from 486 to 3,142 in our larger cities.

(4) The time devoted to study varies from one hour a week to the proportion of at least one-fourth the total of hours. It may be taken by any pupil.

(5) Ages of pupils taking the orchestra work average from 9 to 20 years.

(6) The majority have orchestra-band practice during school hours.

The following specific information regarding individual schools is compiled from a few of the responses to my questionnaire, presented in the order in which they were received:

In the high schools of Greater New York there are 33 orchestras, in which more than 1,500 children perform. In the elementary schools there are 27 real orchestras, the rest being termed under what might be called instrumental ensembles. George H. Gartlan, director of music in the public schools of New York City, who supplies this information, writes that the students were invited to a concert by Walter Damrosch and the New York Symphony Orchestra, which played the same program the children were then studying. It was generally conceded that no finer type of model lesson could have been given.

The Pittsburgh, Pa., schools boast one of the largest number of orchestra-band and music students of any city in this country. Five hundred are enrolled in high school orchestras and bands and about 300 in the elementary schools. In addition, in class instruction in instrumental technique (as distinguished from ensemble practice) the numbers are as follows:

Violin, 2,000; cornet, 100; clarinet, 15; saxophone, 12; drums, 25. Class instruction in violin and piano are also given in two junior high schools. The cost of this instruction exceeds \$10,500 annually. The vocational aspect of music study is recognized by the superintendent of schools and board of education.

Six stages of development function through the school system and community of Lincoln, Neb., as described by Charles B. Richter, Jr., the director of instrumental music. They are: 1—instrumental classes in grade schools. Violin and piano beginning with the fourth grade and costing the pupil a small sum. Other orchestral instruments, beginning with the fifth grade, are free to the pupil. 2—Grade building orchestras with the requirements for admission very low. 3—Junior orchestra and band. 4—Preparatory orchestra and preparatory band. Beginning instrumental organizations in the high school. 5—First orchestra and first band. Membership based on try-outs and only best players admitted. Instrumentation chosen for proper balance regardless of the number of available players. 6—Community orchestra, commercial music, etc. A total of 634 orchestra and band pupils are enrolled in the schools.

Mary E. Ireland, in charge of music work in the grade schools of Sacramento, Calif., has 486 pupils enrolled in her free classes in all orchestral instruments. The classes are small—from 3 to 8 children—and come from the third to eighth grades.

Miss Ellen Hughes, director of high school music at Sacramento, Calif., requires home practice of her 125 orchestra-band pupils. Four 40-minute periods weekly are devoted to class work and five credits a year are allowed.

"In the elementary schools we have 600 orchestral players and about 500

preparing themselves on the various instruments of the modern symphony orchestra," writes Edwin C. Knutzen, director at Seattle, Wash. "In the combined high school orchestras we have about 250 players. I have organized an all-city school orchestra composed of 50 of the best players in the grades. I believe orchestra training develops discipline more than a good many other subjects in our curriculum."

#### MEMBERSHIP RENEWALS

One of the really big jobs of the Conference is the one which falls to the lot of the Treasurer. It is his duty to collect and disperse the income of the Conference, and this is no small task, when one considers the fact that it must be collected from some 1,860 individuals. You will help the treasurer and the Conference if you will sit down NOW and write a check for \$2.00 for your membership renewal. Don't put it off. The new Treasurer is Mr. A. Vernon McFee, Johnson City, Tennessee. DO IT NOW!

Los Angeles has had its high school bands and orchestras for years, always with credits toward graduation, according to Mrs. Gertrude B. Parsons, head of the music department of Polytechnic high school. There are 14 high schools in the city, each with orchestras and bands ranging from 25 to 45 students. Members of these organizations are prepared in elementary school orchestras. Varying credits are allowed, both for ensemble work and private lessons outside.

Between 300 and 400 pupils compose the three large orchestras in the senior and junior high schools of Lansing, Mich. Pupils in the junior high schools may elect free class lessons on any brass or reed instrument or violin.

The St. Louis school system has 61 elementary school orchestras and eight

high school orchestras, also 35 violin classes from which great results are anticipated and which may expand to the woodwind instruments. The work is exceedingly popular and has expanded enormously in the last five years.

Indianapolis, Ind., has 150 students in high school bands, 130 in high school orchestras and 160 in grammar school orchestras, a total of 440. Instruction is given by a regular staff of teachers and full credit is allowed for outside study.

Two hundred and fifteen pupils above the fourth grade receive lessons in violin at 10 cents per lesson at Sheboygan, Wis. Poor pupils are allowed the use of city-owned instruments. The high school orchestra is directed by Theodore Winkler, supervisor of music, and plays many difficult selections.

Baltimore has 23 school orchestras including eight in the elementary schools with a total of 325 pupils. Two credits per year are allowed for orchestra work in the senior high schools. Once each year an additional orchestra, known as the High Schools' Orchestra, gives a public concert in conjunction with the High Schools' Chorus.

Elsie M. Shaw informs the writer that St. Paul, Minn., has four high school orchestras with an enrollment of 122 and 20 elementary school orchestras with an enrollment of 200.

Detroit, Mich., has an orchestra in each of its ten high schools, also a technical high school where 22 students are doing vocational work in music, according to Thomas Chilvers, supervisor of music. The same credit is given for music as for other studies.

Auburn, Me., with a population of 17,000 has 70 players in its elementary and high schools orchestras, also small organizations of grade pupils training as feeders for these larger groups. "We take our players once a

year to a larger city to hear the Boston Symphony Orchestra," writes E. S. Pilcer, the director of music.

Public school orchestra work is highly beneficial in many ways, according to W. W. Thomas, superintendent of schools of Springfield, Mo. The work has made itself felt as a disciplinary drill; in practice the pupil gains in poise and the self-respect which comes from actual accomplishment.

Everett Allyn Moses, supervisor at Grand Fork, N. D., is a pioneer in public school orchestra-band work and during the past two years his high school symphony orchestra of 45 pieces has won the North Dakota state music contest, his 60 piece high school band during the same period taking one first and one second prize. Grand Forks has a municipal music system that provides free instruction to school children, student organizations and training of civic musical organizations. Two hundred and one orchestra-band pupils are enrolled in the schools there.

Oakland, Calif., has 1,871 pupils enrolled in instrumental music as follows: Orchestras, 780; bands, 395; ensemble (where there are not enough instruments to be registered as an orchestra) 172; piano, 650; violin (elementary schools) 714, (high schools) 129. The above information is supplied by the director of music, Glenn H. Woods.

## *Splendid New* **SCHOOL MUSIC MATERIAL**

BEST SELLING CHORUSES:	Pr.
SWIFT OVER THE WATERS—2 part.....Porter	\$0.12
DAYS OF YOUTH—S. A. B.....Sherwood	.10
PIRATES' CHORUS—S. A. B.....Huffer	.10
SAILOR'S SLUMBER SONG—Unison or 2 part Fine for Boys.....Porter	.12
SAILOR'S LIFE—Unison chorus with refrain for either 3 part treble or Mixed, ad lib .....Porter	.10
AWAY, AWAY!—Unison or 2 part. Excel- lent for boys.....Blake	.12
BOAT RACE—Unison or 2 part. Good for boys.....Porter	.12
SONG OF THE SEA—S. A. B.....Blake	.15
SUMMER DAY—Unison and 2 part.....Porter	.12
VIOLETS—S. A. B.....Blake	.12
VENETIAN BOAT SONG—Unison (or solo) and 2 part chorus.....Porter	.12
VICTOR'S SONG—Unison with S. A. B. Re- frain.....Porter	.10
ITALIA BELOVED—S. A. B.....Donizetti	.12
DISCONTENTED VIOLETS—S. A. B.....Porter	.12
SHEPHERD'S DREAM—S. A. B.....Porter	.15
SKATING—S. A. B.....Bennet	.10
THE CHASE—Unison or 2 part.....Porter	.12
SHEPHERD BOY—Unison, or Solo, and 2 part chorus.....Porter	.15
GLADSOME SONG—2 part.....Porter	.15
HAIL TO AMERICA—Unison, 2 or 3 part Chorus with accompaniment.....Huffer	.12
Also published for Orchestra and Band. All parts harmonize.	

### MUSIC NOTE BOOKS, PADS, Etc.

WARNER'S STUDENTS BLANK MUSIC BOOK (24 pages) .....	\$0.10
WARNER'S ACADEMY BLANK MUSIC BOOK (24 pages) .....	.10
WARNER'S HARMONY STUDENTS BLANK MU- SIC BOOK .....	.10
WARNER'S STUDENTS MUSIC PAD (50 sheets) .....	.15
WARNER'S HARMONY SHEETS (100 sheets Ruled on both sides) .....	.30

### BAND BOOKS

McCOSH'S VERY EASY BAND BOOK—Full instrumentation. Price per copy.....	\$0.25
Send for Complete List, Catalogs, Samples, Etc.	

## **THE CHART MUSIC PUBLISHING HOUSE**

26 Quincy Street

Chicago

## **"HIGH SCHOOL MUSIC TEACHING"**

By GIDDINGS AND BAKER

A Practical Book Relating to the Teaching of HIGH SCHOOL MUSIC  
in All of Its Phases

PRICE \$2.00 EACH

Earl L. Baker, 3800 Columbus Ave., Minneapolis, Minn., Publisher

## **SUMMER SCHOOL**

Miss CAROLYN ALCHIN will teach at the University of California, Berkeley, Cal., during the Summer Session.

Assistant Teacher, MISS INA DAVIDS of Manual Arts High School, Los Angeles, Cal.

**COURSES OF STUDY—**  
Three Grades of Harmony, Two Grades of Ear Training,  
Form and Analysis.